

The Classical Weekly

VOL. XXVII, No. 1

MONDAY, OCTOBER 2, 1933

WHOLE No. 718

GREEK AND ROMAN WEATHER LORE OF THE SEA¹

Est et aquarum significatio.—Pliny 18.359².

THE SEA A SACRED DOMAIN NOT TO BE VIOLATED BY MAN

In classical literature there are many allusions to the temerity and the impiety of those who first dared to embark upon the sea. Man, these allusions state or imply, is a creature of the land; upon it the gods ordained that he should live. For his well-being the water had been separated from the earth. In the Golden Age man kept within his own province and did not engage in seafaring. The first boats that put to sea were intruders upon the domain of the almighty powers and risked the direst retribution³. 'In vain', exclaims Horace⁴, 'did a provident god sunder the land from the alien ocean if, despite his will, impious barks bound over seas not intended to be coursed'.

The impiety of trespassing upon the sea is vividly pictured by Albinovanus Pedo⁵:

... Di revocant rerumque vetant cognoscere finem
mortales oculos; aliena quid aequora remis
et sacras violamus aquas divumque quietas
turbamus sedes?

Such ideas were literary conventions among Greek and Roman writers, but they had been inherited from a time when they were invested with reality. A fair analogy is the awe which some untutored persons manifest on seeing another divine domain invaded, the air. In Julia Peterkin's novel, *Black April*⁶, Maum Hannah cries out as she hears an airplane "so high that

I have published in THE CLASSICAL WEEKLY several other articles on weather lore, as follows: *An Animal Weather Bureau*, 14.80-93, 97-100; *The Folk Calendar of Times and Seasons*, 16.3-7; *The Plant Almanac and Weather Bureau*, 17.105-108; *Magic and the Weather in Classical Antiquity*, 18.154-157, 163-166; *The Classical Astral Weather Chart for Rustics and Seamen*, 20.43-49, 51-54; *Greek and Roman Weather Lore of the Sun and the Moon*, 22.25-31, 33-37; *Clouds, Rainbows, Weather Galls, Comets, and Earthquakes as Weather Prophets in Greek and Latin Writers*, 23.2-8, 11-15; *Greek and Roman Weather Lore of the Winds*, 24.11-18, 18-24, 25-29; *Classical Weather Lore of Thunder and Lightning*, 25.183-192, 200-208, 212-216.

¹The following abbreviations will be used in the notes below: *Astrol. Graec.* = *Catalogus Codicum Astrologorum Graecorum* (Brussels, H. Lamartin, 1898-); *Breysig* = A. Breysig, *Germanici Caesaris Aratea Cum Scholiis* (Berlin, Reimer, 1867); *Daremberg-Saglio* = *Dictionnaire des Antiquités Grecques et Romaines*, by Charles Daremberg and Edmond Saglio (Five Volumes. Paris, Hachette, 1881-1919); *Gruppe* = O. Gruppe, *Griechische Mythologie und Religionsgeschichte* (Munich, Beck, 1906); *Migne*, P. G. = *Migne, Patrologia Graeca*; *Migne*, P. L. = *Migne, Patrologia Latina*; *Pauly-Wissowa* = *Real-Encyclopädie der Classischen Altertumswissenschaft*, new edition, by Georg Wissowa, Wilhelm Kroll, and Kurt Witte (Stuttgart, Metzler, 1894-); *Pliny* = *Pliny, Naturalis Historia*; *Roscher* = Wilhelm Heinrich Roscher, *Ausführliches Lexicon der Griechischen und Römischen Mythologie* (Leipzig, Teubner, 1884-1925); *Th.* = *Theophrastus*.

The letters A and B after references to THE CLASSICAL WEEKLY indicate the first and second columns respectively of the page.

²Copious references on the subject are to be found in Kirby F. Smith, *The Elegies of Albius Tibullus*, 246 (New York, The American Book Company, 1913).

³Horace, *Carmina* 1.3.21-24. Compare Greek Anthology 9.29.

⁴As quoted by Seneca, *Suasoriae* 1.15. Compare Valerius Flaccus, *Argonautica* 1.627-628 *Hoc erat illicitas temerare rudentibus undas, quod nostri timuere patres*.

⁵117 (New York, Grosset and Dunlap, 1927).

its buzz was hardly more than the hum of the wind":

"Pray, chillen, pray! Talk wid Jedus! I too sorry to see you dis mawnin'!" She shook her old head, and shouted again: "Gawd don' like mens to go up in de elements! Dis is His day, too! Pray, chillen, pray! Do, Jedus, hab mussy on dem. I hope dey ain' none o' we white folks."

It is with awe that Pliny the Elder⁷ reflects upon the temerity of man in adding entire trees (i. e. masts) and sails to ships in order to catch winds and squalls. Not content to die upon the land, inventors were always seeking new ways of meeting death. In Seneca's opinion⁸, no matter how useful and necessary the services are which the winds perform, these blessings do not compensate for the destruction which they bring upon the nations of the world by driving ships of war.

There was doubtless a time when Greeks and Romans thought such uses of the wind outright sacrilege. It is hard for a machine-minded age to appreciate the depth of such feelings, but as recently as the introduction of winnowing machines there existed similar religious objections to the mechanical employment of the wind. In Sir Walter Scott's novel, *Old Mortality*⁹, a vassal who, with her son, is threatened with dismissal from a barony, thus airs a grievance:

... And since your leddyship is pleased to speak o' parting wi' us, I am free to tell you a piece o' my mind in another article. Your leddyship and the steward hae been pleased to propose that my son Cuddie suld work in the barn wi' a new-fangled machine for digging the corn frae the chaff, thus impiously thwarting the will of Divine Providence, by raising wind for your leddyship's ain particular use by human art, instead of soliciting it by prayer, or waiting patiently for whatever dispensation of wind Providence was pleased to send upon the sheeling fill.

These are the words of a novelist, but there is every reason to take them at their face value. Sir James Y. Simpson, a Scotch physician who was the first to use chloroform in medical practice, thus pictures religious hostility to 'fanners'¹⁰:

... Some of the more rigid sects of Dissenters loudly declaimed against the employment of any such machinery. "Winds (they argued) were raised by God alone, and it was irreligious in man to attempt to raise wind for the aforesaid purpose for himself, and by efforts of his own." Mr. Gilfillan, the well-known Scottish poet, has furnished me with evidence of one clergyman debarring from the communion of the Lord's Supper those members of the flock who thus irreverently used the "Devil's wind" (as it was termed). And such sentences, I believe, were not uncommon

⁷19.5-6. ⁸Naturales Quaestiones 5.18.3-14. ⁹Chapter 7.

¹⁰See a pamphlet called *Answer to the Religious Objections Advanced Against the Employment of Anaesthetic Agents in Midwifery and Surgery*, reprinted in a work entitled *Anaesthesia, Hospitalism, Hermaphroditism, and a Proposal to Stamp out Small-pox and Other Contagious Diseases*, by Sir James Y. Simpson, edited by Sir W. G. Simpson, 42-55 (New York, D. Appleton and Co., 1872). The passage quoted above is on page 52 of the latter work.

within the memory of some aged members of the present generation¹¹.

THE GODS AND WEATHER BY SEA IN THE GREEK
HEROIC AGE

In view of their fear of the sea and of the elements that raged upon them, it is not strange that the ancients took every possible precaution as they braved the terrors of the deep. In classical accounts of travel and adventure by sea during the heroic days of the Trojan expedition, the return of Ulysses, and the quest of Aeneas for a new home in Hesperia offerings are already well established as a means of trying to secure favorable winds and safety from storms¹².

The earliest item of Greek weather lore is to be found, I believe, in the story of Nereus's stopping the ship of the fleeing Paris in order to prophesy the doom of Troy. To accomplish his purpose Nereus caused a calm¹³. This is, of course, but a humble forerunner of the famous calm with which Artemis long delayed the Greek fleet at Aulis when she was angry at Agamemnon¹⁴. Some sources say that Agamemnon killed a goat which was sacred to Artemis and that he had made boasting comparisons between his own marksmanship and that of the goddess¹⁵. It is also stated that Artemis was vengeful because in the year in which Iphigenia was born Agamemnon had vowed to sacrifice the most beautiful thing that might come into the world during that year, but had failed to keep his vow¹⁶. According to a peculiar story preserved by Propertius¹⁷, the calm beset the fleet when it was being detained by the loss of Argynnus, a youth whom Agamemnon loved.

The Cypria¹⁸ states that Agamemnon offended Artemis during the second mustering of the fleet at Aulis¹⁹. In this account it was the shooting of a deer²⁰ which caused Agamemnon to become boastful; Artemis, the account continues, sent stormy winds to prevent the departure. Ovid²¹ says that the expedition was kept waiting by lack of winds or by adverse winds.

Whatever offence or neglect may have provoked Artemis to anger, Calchas declared that the only way

to propitiate her was to sacrifice Iphigenia²². When the fateful moment was at hand, Artemis substituted a hind for the maiden²³, or else changed her into a bear, or a bull, or a stag, or an old woman²⁴.

The most circumstantial account of this incident is given by Dictys Cretensis²⁵. When Menelaus and others were preparing the final rites for Iphigenia, the day became dark and cloudy. It began to thunder and lighten. The earth and the sea were convulsed. Much rain and hail fell²⁶. The participants in the ceremony wavered between continuing and desisting. In the midst of their perplexity a voice told them that the goddess spurned such a sacrifice and that they should offer up a substitute. Thereupon the winds and the lightnings began to lose their power.

Some writers, however, represent Iphigenia as having actually been slain²⁷. This was doubtless in accord with an older, unrefined version, which was used by some authors who found it more effective for their immediate needs²⁸. Among them is Vergil²⁹:

Sanguine placastis ventos et virgine caesa
cum primum Iliacas, Danaï, venistis ad oras. . . .

Aeschylus³⁰, who says that adverse winds detained the Greeks, regards the slain Iphigenia as a charm against winds that blew from Thrace³¹.

It is said that, when a fair wind did finally spring up, each man sacrificed to Artemis whatever animals he happened to have, whether male or female³². On the day on which the Greeks embarked Zeus thundered on the right, a sign auspicious for the success of the expedition³³.

The divine displeasure against the departure of the expedition from Greece against Troy has a somewhat close analogue in the life of William the Conqueror. When a favorable breeze failed for several days to spring up after he was ready to embark for England, his soldiers began to mutter and to assert that a man who wished to bring a foreign country under his control was crazy, and that God was manifesting disapproval by withholding the winds. They recalled that in the same manner William's father had been hindered from sailing. It was fated, they said, for members of that family, aspiring to things beyond their strength, to find God opposed to them³⁴.

¹¹An example of hostility to winnowing fans is recorded by W. Gregor, Notes on the Folk-Lore of the North-East of Scotland (Publications of the Folk-Lore Society, 7 [1881], 183).

¹²References will be given in appropriate places.

¹³Horace, Carmina 1.15.1-5.

¹⁴For references to the withholding of the winds by Artemis see the scholium on Euripides, Orestes 658, and Tzetzes on Lycophron 183. More picturesque accounts of the withholding of winds by powers divine are given in the text with which notes 34, 62, 249 below, are connected. See also the quotation from Drayton, The Moore-Calf, given below, at the bottom of page 4, column 1.

¹⁵Scholium on Iliad 1.108; Dictys Cretensis 1.19.

¹⁶Euripides, Iphigenia in Tauris 19-25. ¹⁷3.7.21-24.

¹⁸The Cypria, as summarized by Proclus, Chrestomathia, may be consulted conveniently in T. W. Allen, Homeri Opera 5.104 (Oxford: At the Clarendon Press, 1912), and in H. G. Evelyn-White, Hesiod and the Homeric Hymns, 492 (The Loeb Classical Library).

¹⁹There are other passages which are said to apply to a second assembling of the fleet at Aulis. Compare Roscher (see note 2, above), under Agamemnon, 1.93, and Gruppe, 669-670 (see note 2, above).

²⁰Other passages in which it is a deer that is killed are Callimachus, Hymn to Artemis 3.262-263; Sophocles, Electra 563-574 (see also 373-374); Scholium on Euripides, Orestes 658; Hyginus, Fabulae 98. In the Electra the deer is a stag, and the life of Iphigenia is in quittance for the life of the stag. There is mention of the slaying of the deer, but not of the boasting, in Servius, on Vergil, Aeneid 2.116, and in Hyginus, Fabulae 261.

²¹Metamorphoses 13.183.

²²Scholium on Iliad 1.108; Cypria (see note 18, above); Euripides, Iphigenia in Tauris 16-24. In the scholium on Euripides, Orestes 658, and in Vergil, Aeneid 2.114-119 the Delphic oracle makes this pronouncement. Evidently the unblemished hecatombs of Iliad 2.305-306, which had been made to the gods in general, had been offered during the first assembling of the fleet. The Chrestomathia (see note 18, above) mentions sacrifices during the first gathering of the fleet.

²³Scholium on Iliad 1.108; Euripides, Iphigenia at Aulis 1587. Iphigenia in Tauris 28, 783; Pausanias 9.19.6; Ovid, Metamorphoses 12.28-34; Dictys Cretensis 1.22.

²⁴Antoninus Liberalis 27; Tzetzes on Lycophron, Alexandra 183. Lycophron says (Alexandra 183-184) that a heifer was substituted; the scholium on Aristophanes, Lysistrata 645 mentions the sacrifice of a bear. ²⁵1.21.

²⁶The storm is here explained as a *signum divinum*, but storms are traditional accompaniments of death. See THE CLASSICAL WEEKLY 25.205-206.

²⁷E. g. Pindar, Pythia 11.23. See also Ovid, Metamorphoses 12.28-34. ²⁸E. g. Lucretius 1.84-111.

²⁹Aeneid 2.116-117. But compare Servius on 2.116 Virgine caesa non vere, sed ut videbatur. Et sciendum in sacris simulata pro veris accipi. . . .

³⁰Agamemnon 149-150, 192. Compare also Proclus, Chrestomathia (in Allen, 5.104, Evelyn-White, 492; see note 18, above).

³¹Agamemnon 1417-1418; compare 214.

³²Pausanias 9.19.7. ³³Homer, Iliad 2.350-353.

³⁴William of Malmesbury, Gesta Regum Anglorum, Liber III, Section 238.

The Greeks finally reached Troy, but, when they experienced difficulty in taking the city by force, they resorted to subterfuge. They dispatched Sinon to their enemies in the guise of a fugitive³⁵. He informed the Trojans that the Greeks had wearied of the siege and were desirous of withdrawing. The oracle of Apollo had told them, however, that their return must be purchased by a life, just as their setting out had been effected in this way³⁶. He himself, Simon added, had been selected for sacrifice and for that reason had sought refuge among the Trojans. The superstition that the winds could be controlled and appeased by the offering of victims paved the way for the downfall of Troy.

On the return voyage the Greek fleet stopped at the Chersonesus, where the ghost of Achilles appeared and forbade the continuance of the journey. The ghost demanded the sacrifice of Polyxena. As she was slain, Talthybius prayed to his father to be kindly and to grant that the prows and the moorings might be loosed, that the fleet might have a safe return³⁷.

Two children were sacrificed by Menelaus when he and Helen were being held in Egypt by unfavorable weather³⁸.

Idomeneus had similar beliefs, for, when he was caught in a storm as he was returning to Crete after the destruction of Troy, he vowed to sacrifice to Neptune whatever should first meet him in Crete. His son encountered him first, but he fulfilled his vow³⁹. In Homeric Hymns 33 there is described the sacrifice of white lambs to the waters made by the crew of a ship during a storm.

To show gratitude for his escape from the storm which fell upon the Greeks as they were on their way home Diomedes dedicated to Seafaring (*Epibaterios*) Apollo a temple within the sacred precinct of Hippolytus at Troezen⁴⁰. As a charm against bad weather Agamemnon consecrated the rudder of his ship in the shrine of Artemis at Samos⁴¹.

The Homeric Poems attribute to several deities and magicians power to control the weather upon the deep⁴². In this domain Zeus seems to direct the elements less than upon land, possibly because of the activities of other gods. He does, however, stir up storms and disturb the waters⁴³. It was Zeus to whom Helios appealed for vengeance against Ulysses and his companions after the loss of his sacred cattle. In answer Zeus caused a severe storm⁴⁴. The assembler of clouds sends Boreas upon the main⁴⁵, but he is often a god of

fair winds and favoring breezes⁴⁶. Sacrifices were made to him and to all the other gods by persons putting out to sea⁴⁷. It is not surprising that in later times a temple was built for Zeus *Oëpius*, 'Zeus of Fair Winds'⁴⁸, on the Asiatic side of the Bosphorus, for the convenience of those who sailed to and from the Euxine Sea. Zeus also stills the sea⁴⁹.

A brother of Zeus, Poseidon, incites storms, especially winds⁵⁰, to fury⁵¹. To him Ulysses sacrifices thighs of bulls for a continuance of favorable breezes⁵². He is thus addressed in the Homeric Hymns⁵³:

Hail, Poseidon, Holder of the Earth, darkhaired lord! O blessed one, be kindly in heart and help those who voyage in ships!

While he was weather-bound on the island where Helios pastured his cows, Eurylochus vowed to Helios a temple rich in gifts if he should grant the Greeks a safe return to Ithaca⁵⁴.

Hera, too, arouses squalls upon the boisterous main⁵⁵. Athena binds the courses of the winds and makes them cease, except Boreas, which carries Ulysses to the land of the Phaeacians. She calms the sea in front of Ulysses as he swims⁵⁶. She can also cause winds and mighty waves⁵⁷, but she knows how to send favorable breezes⁵⁸. At the petition of Telemachus she alights upon his ship⁵⁹.

In the Homeric Hymns the capture of Dionysus by Tyrsenian pirates is described. The steersman is sure that the prisoner is a god, Zeus, or Apollo, or Poseidon, and advises that he be released lest he stir up terrible winds and a rushing storm⁶⁰.

Aeolus, to whom Zeus has given a mandate over the winds⁶¹, binds them in a sack⁶², but releases Zephyr for Ulysses⁶³. Apollo⁶⁴, Athena⁶⁵, Calypso⁶⁶, and Circe⁶⁷ are all mentioned as sending favorable winds. Sometimes a god unnamed or the gods in general bestow fair winds⁶⁸. When Ulysses and his companions reach

³⁵Odyssey 3.280, 5.176, 15.475; Iliad 14.10. Compare Homeric Hymns 3.427, 433; Aeschylus, Suppliants 504; Apollonius Rhodius 2.525; Greek Anthology 12.53; Corpus Inscriptionum Graecarum II, No. 3797, line 1 (edited by August Boeckh, Berlin, Reimer, 1843).

³⁶Iliad 9.357-358; Odyssey 4.472-480.

³⁷See Gruppe, 834, note 10, and Geographi Graeci Minores, I.140, 568, 569.

³⁸Odyssey 3.158. ³⁹Odyssey 5.201-296.

⁴⁰Odyssey 5.292, 11.400, 407, 24.110.

⁴¹Odyssey 3.178-183. For other sacrifices to Poseidon see Odyssey 3.6, 10.571-574, 13.181-182. In Iliad 23.194-195 Achilles prays to Boreas and Zephyr and promises sacrifices.

⁴²Hymn 22, to Poseidon. I give H. G. Evelyn-White's translation, in The Loeb Classical Library.

⁴³Odyssey 12.325-326, 345-347.

⁴⁴Iliad 15.26-27. See also the Cypria, as summarized by Proclus, Chrestomathia, in Allen, 5.103, Evelyn-White, 490 (see note 18, above).

⁴⁵Odyssey 5.383-386. ⁴⁶Odyssey 5.108-109.

⁴⁷Odyssey 2.420, 15.292. In Euripides, Iphigenia in Tauris 1487-1488, Athena commands the winds to take Orestes back to Athens.

⁴⁸Odyssey 2.262-267.

⁴⁹Hymn 7, to Dionysus, especially 17-24.

⁵⁰Odyssey 10.21. In Vergil, Aeneid 1.50-63 Aeolus is king of the winds. Vergil is in agreement with Polybius, as quoted by Strabo 1.2.15.

⁵¹For a humorous reference to the bag of winds see the Greek Anthology 9.484.

⁵²Odyssey 10.19-27. The squall caused by the opening of the bag of winds is described in 10.47-55. The activities of Aeolus are mentioned in note 86, below.

⁵³Iliad 1.479.

⁵⁴Odyssey 2.420-421, 15.292. The scholium on Odyssey 13.259 says that Athena caused the storm which Idomeneus encountered. See the text connected with note 39, above.

⁵⁵Odyssey 5.167, 288, 7.266. ⁵⁶Odyssey 11.7, 12.149.

⁵⁷Odyssey 3.183, 4.520, 585-586, 18.34-35, 17.148-149; Iliad 7.4-5. Doubtless in some of these passages the god is Zeus.

³⁵Aeneid 2.57-198.

³⁶Aeneid 2.108-121.

³⁷Euripides, Hecuba 538-541. See also 109-111, 1289-1292; Ovid, Metamorphoses 13.399-448. In Odyssey 3.159-160 it is recorded that sacrifices for a safe return had been made at Tenedos.

³⁸Herodotus 2.119.

³⁹Scholium on Homer, Odyssey 13.259; Servius on Vergil, Aeneid 3.121, 11.264.

⁴⁰Pausanias 2.32.2.

⁴¹Callimachus, Hymns 3.228-232. In The Loeb Classical Library edition of Callimachus (80) A. W. Mair comments as follows: "The ἀπλοια is sometimes described as a storm, sometimes as a dead calm".

⁴²Many Homeric references to Zeus and the weather have been collected by A. Roussel, La Religion dans Homère, 310-317 (Paris, Maisonneuve, 1914).

⁴³Odyssey 5.303-305, 12.313-315.

⁴⁴Odyssey 12.377-425, especially 405-406.

⁴⁵Odyssey 9.67. Compare Iliad 2.145-146.

the island of the Sirens, the winds cease and a dead calm ensues. A 'daimon' also stills the waves⁶⁹.

Reversing the direction of the wind is another feat performed by Homeric gods. When Proteus is forced to tell the fate of the Greeks whom Nestor and Menelaus had left at Troy, he says that they had encountered a storm at Cape Malea, but that, after they had rounded this dangerous place, the gods had changed the direction of the wind and the Greeks had arrived home⁷⁰.

There is a marvelous tale in the Homeric Hymns⁷¹ of divine manipulation of the winds. In the guise of a dolphin Phoebus Apollo leaped into a ship which Cretans were sailing to sandy Pylos. In fear of the portent the crew sat still and made no effort to handle the vessel, but it sped by their destination with a strong south wind behind it. At Taenarum, where they did finally try to stop the ship, it failed to obey the rudder and sailed on. It continued up the west coast of the Peloponnesus, with Apollo readily guiding it by the breeze. When they were opposite the Corinthian Gulf, the west wind, blowing clear and strong by the counsel of Zeus, enabled Apollo to bring it to Crisa, the haven he had appointed for it.

So many of the deities of heroic days had something to do with the wind that it seems worth while to add the following quotation⁷² to this section of my paper:

...Die meisten dieser göttlichen Wesen werden auch im späteren Kult um gute Winde und glückliche Fahrt angerufen: Zeus z. B. als Euanemos, Urios, Apobaterios, Limenoskopos, Apollon als Embasios, Ekbasios und Asgelatas, Athena als Anemotis, wahrscheinlich auch als Aithra und Aglauros. Gelegentlich werden aber auch andere Gottheiten teils in der Dichtung wie Rheia, Aphrodite, Hera als Verleiher guter oder böser Winde bezeichnet, teils im späteren Kultus als solche angerufen; ja es ist die Macht über Wind und Wetter geradezu ein allgemeines Kennzeichen göttlichen Wesens, das sogar niederen Gottheiten, wie Kirke oder Kalypso, und in den Dichtungen, die einen Einfluss der Verstorbenen auf die Erde nicht grundsätzlich verwerfen, auch Heroenseelen zukommt. . . .

Modern lore attributes somewhat similar powers to witches. In *The Pirate*⁷³, by Sir Walter Scott, "the mistress of the potent spell" could "change the wind by pulling her curch on one side, as King Erick used to do by turning his cap".

The witch in Michael Drayton's poem, *The Moone-Calf*, has similar magical control of the winds:

She could sell windes to any one that would^{74a},
Buy them for money, forcing them to hold
What time she listed, tye them in a thrud,
Which ever as the Sea-farer undid
They rose or scanted, as his Sayles would drive,
To the same Port whereas^{74b} he would arive.

⁶⁹Odyssey 12.168-169.

⁷⁰Odyssey 4.492-520.

⁷¹3, especially 408-409, 420-421, 427, 433. In giving the numbers of verses I use the edition of *The Homeric Hymns* by T. W. Allen and E. E. Sikes (London, Macmillan and Company, 1904). Professor Knapp calls my attention to a striking case of change of wind in Vergil, *Aeneid* 3.682-689.

⁷²Gruppe, 834-835 (see note 2, above).

⁷³Chapter 7.

^{74a}To me this comma seems impossible. Dr. McCartney tells me he gives the quotation from the most recent edition of Drayton—*The Works of Michael Drayton*, Edited by J. William Hebel, 3.188 (Oxford, Basil Blackwell, 1931-1932). C. K. >.

^{74b}The word "whereas" is used here in the obsolete sense of 'where'. Webster gives an example from Spenser: "Home she came, whereas her mother blind Sat in eternal night".

THE SEA AND THE WEATHER IN THE AENEID

In Vergil's story of the long wanderings of Aeneas after the sack of Troy there are, as one might expect, many references to the weather. The passages that portray the more violent manifestations of the elements have been collected by an author⁷⁴ who laments the use by translators of Vergil of vague terms in their versions of Vergil's descriptions of storms. Vergil's descriptions, he holds, are precise and show familiarity with the meteorological characteristics of the regions in which the storms take place.

Prayers for favorable winds and sacrifices to the sea and storms are mentioned frequently by Vergil. Two passages deserve quotation in the original:

"Ergo agite, et divum ducunt qua iussa sequamur;
placemus ventos et Gnosia regna petamus.
Nec longo distant cursu; modo Iuppiter adsit,
tertia lux classem Cretaeis sistet in oris".
Sic fatus, meritos aris mactavit honores,
taurum Neptuno, taurum tibi, pulcher Apollo,
nigram Hiemi pecudem, Zephyris felicibus albam⁷⁵.

Tris Eryci vitulos et Tempestatibus agnam⁷⁶
caedere deinde iubet solvique ex ordine funem.
Ipse, caput tonsae foliis evinctus olivae,
stans procul in prora pateram tenet extaque salsos
proicit in fluctus ac vina liquentia fundit.
Prosequitur surgens a puppi ventus euntis;
certatim socii feriunt mare et aequora verrunt⁷⁷.

It is to be taken for granted that Jupiter plays a rôle in the weather of the *Aeneid*⁷⁸, but that of Neptune in this connection seems more important. At the beginning of the epic Neptune bids the winds, which have been confounding heaven and earth, to hasten their flight, since to him belongs the dominion of the sea⁷⁹. When weather-wise Palinurus, scanning the heavens as the fleet is hastening from Africa, sees nothing but lowering clouds everywhere, he exclaims, "Quidve, pater Neptune, paras?"⁸⁰ Neptune is importuned by Venus to grant a safe passage for her wards from Sicily to Latium⁸¹. He tells her that he has often checked the fury of heaven and sea⁸², and that he is willing to grant her request, but demands that one life shall be a ransom for many⁸³:

Unus erit tantum amissum quem gurgite quaeres;
unum pro multis dabitur caput.

During the monotonous voyage that follows, Palinurus, made drowsy by the god of Sleep, falls overboard, thus paying for the safety of his companions⁸⁴.

In the first of the passages quoted above from the *Aeneid* (3.114-120) we see that a bull was sacrificed to Neptune and another to Apollo as a means of securing a safe voyage.

In the *Aeneid* still other divinities have to do with the weather. Pallas Athena assumes Jove's thunderbolt and hurls fire which sets aflame and scatters the

⁷⁴J. Rouch, *Orages et Tempêtes dans l'Énéide*, *Revue Générale des Sciences Pures et Appliquées*, 41 (1930), 307-312.

⁷⁵*Aeneid* 3.114-120.

⁷⁶Compare Horace, *Epodes* 10.24; Aristophanes, *Ranae* 847, and the scholium there. ⁷⁷*Aeneid* 5.772-778.

⁷⁸1.254-255, 3.116, 4.223, 5.687-699. See also Daniel-Servius on *Aeneid* 3.116.

⁷⁹1.133-141.

⁸⁰5.10-14.

⁸¹5.779-798.

⁸²5.801-802.

⁸³5.814-815. See also 8.19-821. ⁸⁴5.835-863.

fleet of the returning Greeks⁸⁶. Jealous and angry, Juno has recourse to Aeolus, who marshals winds that cause a devastating storm⁸⁶. Later, Juno herself sends breezes to waft Iris on her course⁸⁷. When Aeneas and Dido go hunting, Juno brings upon them a cloud mingled with hail⁸⁸.

Prayers and wishes for favorable winds are not infrequent in the Aeneid⁸⁹. On one occasion, when Anchises desires such winds, he invokes without names the gods that exercise power over sea and land and tempests⁹⁰. Whether or not this method of appeal is intentional in this connection, it is in general a good way by which to avoid slighting deities who are in position to render aid.

THE SEA AND THE WEATHER IN THE ARGONAUTICA OF APOLLONIUS RHODIUS

In the preceding sections I have grouped the nautical weather lore of the greatest poems of Greece and Rome because of the peculiar interest in Homeric and Vergilian studies. There is another epic, the Argonautica of Apollonius Rhodius⁹⁰¹, which has much to do with the sea. It complements the weather lore of the greatest epics, especially in regard to the activities of the deities.

For the important post of helmsman of the Argo there was chosen a man versed in weather wisdom, the Thespian Tiphys, who could foretell the rising wave, and from sun and star⁹¹ could foresee the stormy winds or the time for sailing⁹².

The god in whom the Argonauts seem most interested is seafaring Apollo, viewed both as Embasios and as Ekbasios. The oracle of Apollo promises to show Jason the paths over the sea if he begins his venture by sacrifice upon an altar on the beach to Apollo Embasios⁹³. When two steers are being sacrificed with due ceremony⁹⁴, Jason prays as follows⁹⁵:

Hear, O King, that dwellest in Pagasae and the city Aesonis . . . ; now do thou thyself guide the ship with my comrades safe and sound, thither and back again to Hellas. Then in thy honour hereafter we will lay again on thy altar the bright offerings of bulls—all of us who return; and other gifts in countless numbers I will bring to Pytho and Ortygia. And now, come, Fardarter, accept this sacrifice at our hands, which first of all we have offered thee for this ship on our embarkation; and grant, O King, that with a prosperous

weird I may loose the hawsers, relying on thy counsel, and may the breeze blow softly with which we shall sail over the sea in fair weather⁹⁶.

There are other references to Apollo as a seaman's god and to sacrifices to him⁹⁷. He is also called 'savior of ships'⁹⁸.

Other deities were concerned about the successful completion of this adventurous journey. As the heroes left Thynia, where they had made offerings to 'the blessed twelve'⁹⁹, Artemis set her foot upon a cloud and swept out to sea with thoughts friendly to them¹⁰⁰. In Libya, Orpheus bade the voyagers offer Apollo's tripod to the gods of the land as propitiation for their return¹⁰¹. After sacrificing the choicest of the sheep to Triton, Jason prayed to him to allow them to reach their homes¹⁰².

The omnipotent god, Zeus, has to do with wind, rain, thunder, and lightning¹⁰³, but he also saves from the baleful storm¹⁰⁴. After the murder of Absyrtus a voice that told of the wrath of Zeus proclaimed that the murderers would not escape the paths of the boundless sea and the grievous tempests unless Circe should cleanse them from their pollution¹⁰⁵.

In this poem, Rhea, whose weather activities are mentioned comparatively infrequently in the Classics¹⁰⁶, is recognized as a supreme weather deity¹⁰⁷. After a fierce tempest had kept the adventurers in the land of the Doliones for twelve days and twelve nights, on the next night "above the golden head of Aeson's son there hovered a halcyon prophesying with shrill voice the ceasing of the stormy winds; and Mopsus heard and understood the cry of the bird of the shore, fraught with good omen . . ." The seer touched Jason and thus addressed him¹⁰⁸:

Son of Aeson, thou must climb to this temple on rugged Dindymum and propitiate the mother of all the blessed gods on her fair throne, and the stormy blasts shall cease. For such was the voice I heard but now from the halcyon, bird of the sea, which, as it flew above thee in thy slumber, told me all. For by her power the winds and the sea and all the earth below and the snowy seat of Olympus are complete; and to her, when from the mountains she ascends the mighty heaven, Zeus himself, the son of Cronos, gives place. In like manner the rest of the immortal blessed ones reverence the dread goddess.

By the advice of Orpheus the Argonauts beached their ships upon the Island of Samothrace that they might be initiated into the mysteries of the Cabeiri, that they might sail the seas more safely¹⁰⁹.

With prayers, libations, and sacrifices they appeased Rhea, and at dawn the winds ceased¹¹⁰.

The activities of Hera are manifold. She pours mists about the Argonauts¹¹¹ and over the city of the Colchians¹¹². She stirs up storm winds¹¹³ and by

⁸⁶1.42-45; Servius on Vergil, Aeneid 11.259. In Iliad 11.45-46 both Athena and Hera are represented as thundering in honor of Agamemnon. In Aeneid 8.520-531 Venus gives an auspicious sign by thunder.

⁸⁷1.50-123. Compare Valerius Flaccus 1.574-654. Aeolus has power over the waves also, as we are told by Ovid, Metamorphoses 11.432. Other weather lore of Aeolus has been given in THE CLASSICAL WEEKLY 18.156 A, 20.44 B, 23.6 B. See also Servius on Vergil, Aeneid 1.52. Polybius, as quoted by Strabo 1.2.15, finds fault with Eratosthenes for saying that one could learn where Ulysses wandered by finding the cobbler who sewed the bag of the winds. It seems hard to believe that Eratosthenes was not jesting. For a humorous reference to Aeolus see the Greek Anthology 9.617.

Reference may also be made to a recent note by A. D. Fraser, The Origin of Aeolus, The Classical Journal, 28 (1933), 364-366.

⁸⁸5.606-607. ⁸⁹4.120-122.

⁹⁰3.253, 529, 5.59, 211. Compare 3.130, 5.26-27, 33-34, 777.

⁹¹3.528-530.

⁹²For Apollonius see a very interesting paper entitled Apollonius Called the Rhodian, by Dr. Moses Hadas, THE CLASSICAL WEEKLY 26.41-46, 49-54. C.K. >

⁹³For other references to stars and the weather see 1.1201-1204, 2.516-527, 3.745, 957-959.

⁹⁴1.105-108. ⁹⁵1.359-362. ⁹⁶1.402-410.

⁹⁷1.411-424. All translations from the Argonautica are taken from the version of the poem by R. C. Seaton, in The Loeb Classical Library.

⁹⁸See also 1.1425-1430.

⁹⁹1.066-067, 1186, 2.689-693, 927-928.

¹⁰⁰2.927. ¹⁰¹2.531-533. ¹⁰²2.537-540. ¹⁰³4.1547-1549.

¹⁰⁴4.1593-1600.

¹⁰⁵1.509-511, 730-734, 2.498-499, 525, 993-994, 1098-1121, 3.1399-1400, 4.270, 518-521, 1223-1225.

¹⁰⁶2.1183-1184. ¹⁰⁷4.584-588.

¹⁰⁸For another reference to those activities see THE CLASSICAL WEEKLY 25.201 A.

¹⁰⁹1.1078-1152. ¹¹⁰1.1092-1102. ¹¹¹1.015-018.

¹¹²1.1103-1152. According to Orphic Hymn 14 gales at sea are raised by Rhea. The Orphic Hymns may be consulted conveniently in the edition of the Orphica by E. Abel (Leipzig and Prague, 1885).

¹¹³4.647-648. ¹¹⁴3.210-214. ¹¹⁵4.578-580.

terrible lightnings restrains the Colchians from pursuing the Argo¹¹⁴. On one occasion she sends Iris to tell Aeolus to cause the west wind to blow until the heroes reach the Phaeacian Isle of Alcinaous¹¹⁵. To that island the breezes do in fact carry them¹¹⁶, but she herself sends and directs winds¹¹⁷.

Artemis is called 'savior of ships'¹¹⁸, and the steeds of Poseidon are described as 'squall-footed'¹¹⁹.

The Argonautica contains one weather item of an entirely different kind. Above the tomb of Pelias on sea-girt Tenos there were two columns, one of which moved at the breath of the blustering north wind¹²⁰. This tradition has left its impress upon modern lore¹²¹:

... In Tenos there exists a legend that the winds live in caves at the north of the island; they tell you how Michael the Archangel once slew two refractory north winds and placed pillars on their tombs, one of which rocks when the north wind blows. What a curious survival this is of the legend of Hercules who slew Zetes and Kalais, near this very island, with his arrows, and over their tombs were placed two stelae, which rocked when Boreas blew!

After their return from their perilous expedition Jason and his chiefs dedicated the Argo to Poseidon at the Isthmus of Corinth¹²². Castor and Pollux are said to have shown their gratitude by building at Las a temple in honor of Athena Asia (i. e. Athena surnamed Asia)¹²³.

(To be continued)

UNIVERSITY OF MICHIGAN

EUGENE S. MCCARTNEY

REVIEW

Martin Classical Lectures. Volume One, 1930. Cambridge, Massachusetts: Harvard University Press (1931). Pp. x + 181. \$2.

For forty-five years Professor Charles Beebe Martin served as a teacher of Greek and Classical Art at Oberlin College. To honor him his former students and his friends established the Martin Foundation, under whose auspices lectures on classical subjects are to be delivered annually at Oberlin College. The volume under review gives the first series of such lectures.

The first two lectures, on Herodotus (3-29), and Thucydides (31-55), were delivered by Professor Martin himself. They give a fair and concise survey of the main, and more or less well known, facts pertaining to the two historians. In the case of Herodotus a brief analysis (5-9) of the opinions held concerning Herodotus by ancient and modern writers brings to the fore the sober conclusion that Herodotus can neither be justly accused of being a "Prince of Liars..." (5) nor justly charged with consciously distorting historical facts (9). This does not mean that Professor Martin overlooks Herodotus's defects (for them see 12-14, 28). Still, in Professor Martin's view (9), Herodotus is "...an honest and veracious historian..."

Herodotus was deficient in understanding of the philosophy of history (29), a quality with which Thucydides, to whom the second lecture is devoted, was amply endowed. The contrast between the two historians is briefly but well brought out (31-32, 54-55). Professor Martin deals equally well with other matters connected with Thucydides, e. g. his style (37-38), his speeches (47-51), his excellences (51-53). With all his admiration for the great historian, which breathes from every page, Professor Martin did not fail to note the defects of Thucydides (44-47). He finds that even his impartiality was not flawless (52). But one may hesitate to accept the statement (33) that "...To his exile is due in part his impartiality..." Since Professor Martin notes the effects of exile upon Ovid and Dante (33), the former of whom whines and the latter rages, he ought to have noted the effects of exile upon Cicero, and, above all, upon a finer and nobler ancient character than Ovid, namely Seneca the philosopher. It takes more than exile to make a man impartial: that quality is (to my mind) innate.

I am glad to notice that Professor Martin does not subscribe to a belief which was once quite widespread, that Thracian blood in Thucydides's veins was responsible for his lack of Attic graces of style. "...With him as with Meredith, the style is the man..." says Professor Martin (38).

The third lecture, which deals with Sophocles, was delivered by Professor Paul Shorey. From every point of view this lecture is a masterpiece and leaves an indelible impression. The exposition and the analysis of all the plays, including the fragments, are brief, but they cover every essential point and problem. There are generous quotations from the plays; some of the translations given are Professor Shorey's own. The chief value of the lecture lies in the fact that Professor Shorey, in his attempt to trace the influence of Sophocles upon modern literatures, and English literature in particular, went beyond the boundaries of Greek literature. Thus both the classicist and the student of English can read this lecture to great advantage. So, I may add, may also the enemies of the Classics.

In this lecture Professor Shorey coins the felicitous expression "corybantic Hellenism". See pages 89-91:

... Much of the fashionable literature in which we steep our minds, stimulating though it may be, is completely irrational. Sophocles remains the type of that harmony of reason and beauty which will always yield a higher kind of pleasure to those who submit their souls to its serene and soothing spell. Sophocles is then the best antidote to many of the aberrations and extravagances of present-day taste, and especially to what we may call corybantic Hellenism—the Hellenism of the late Isadora Duncan, of Miss Jane Harrison, of Mr. Cornford, and if not of Professor Murray himself, of many of his too fervent disciples. By corybantic Hellenism I mean the Hellenism which finds the Greek genius and the Greek religion, not in the imaginative reason, but rather in song and dance and Bacchic ecstasy... the Hellenism of Carl van Doren... the Hellenism of Miss Amy Lowell... the Hellenism of the distressing gushers about Sappho in rhythmic prose or unscannable Sapphics... the Hellenism of Miss Harrison herself, who has spread the infection far and wide, corrupting even Professor Murray when he tells us that a Greek god is the wine of the world... the

¹¹⁴4.507-510. ¹¹⁵4.760-769. ¹¹⁶4.810-822, 837, 891, 910.

¹¹⁷4.241-242, 301. ¹¹⁸1.570-571. ¹¹⁹1.1158.

¹²⁰1.1304-1308.

¹²¹See J. Theodore Bent, On Insular Greek Customs, The Journal of the Anthropological Institute of Great Britain and Ireland, 15 (1886), 308.

¹²²Apollodorus 1.9.27. ¹²³Pausanias 3.24.7.

Hellenism of all gushers of rapturous rubbish, who... praise the Greek spirit fervently, but a little too much as barbarians. For this strange disease of modern life and criticism Sophocles is even more than Homer or Plato the most efficacious remedy.

The fourth lecture, by Professor John A. Scott, of Northwestern University, is devoted to the Poetic Structure of the Odyssey (97-124). The views which Professor Scott holds on the unity of the Homeric Poems are embodied here. They are too well known to require repetition. The presentation of his arguments, for the unity of the Odyssey in particular, is admirably adapted to both a lay and a learned audience. The lecture contains, besides, a short discussion of the geographical location of Ithaca (118-121). To Professor Scott (120) "...Homer's geography in the Odyssey is a geography of the imagination...", and (121) "...Ithaca... is an island of poetry, all the more wonderful from the fact that it so closely agrees with three such different islands as Thiaki, Leucas, and Cephalenia..."

The fifth and the sixth lectures were delivered by an English scholar, Professor Robert S. Conway. In the fifth (125-149), Professor Conway writes on Ancient Empires and the Modern World and surveys the development of classical ideals and concepts of freedom and free government. His purpose is to show (125) that "...of all sources that have gone to make the great stream of British and American life, the most fruitful element in the past and not the least creative element for the future lies in our inheritance from Greece and Rome".

Professor Conway ably presents his case. Yet, since he submits this lecture (125) "...to the judgement of thoughtful men and women in the belief that it concerns deeply the future of the world...", he ought, in my opinion, to have refrained from bringing into play world politics and the World War (134-135, 148). One ought not to employ the Classics as a means of airing one's political views or of venting his dislikes, even upon a former enemy.

The last lecture (158-181) deals with Vergil as a Student of Homer. Vergil's attitude toward Homer (155) was "...that of a pious though enlightened disciple". A discussion of many parallel passages illustrates the methods and the means which Vergil employed in the process of modifying and rationalizing some of the Homeric stories (159-168). This brings Vergil's poetic technique into bold relief (compare, for example, 171-172). The most interesting part of the lecture is the fine analysis of the element of humanity in the Aeneid as contrasted with the Homeric Poems (173-180). Into the Augustan world Vergil poured noble conceptions—that of humanity in particular—the depth of which his own age failed to grasp fully. This is one of the reasons why the Aeneid is a sad poem as compared with the joyous spirit that breathes from the Georgics. Says Professor Conway (180):

... The sadness of the Aeneid compared with the lively hopes of the Georgics was due, we cannot doubt, to the revelation of the powers of cruelty still inherent in the Augustan system which came to Vergil in the death

of his friend Gallus in 26 B. C.; and if the Aeneid through all the ages exerted and still exerts power to humanise mankind, it is for one reason more than any other, namely, that it represents the plea of a great thinker for an ideal of chivalry and goodwill which, though it certainly and demonstrably impressed the government of his day, was still far short of being fulfilled at his death.

Because of their suggestiveness and plentitude of modern parallels, both literary and historical, the lectures in this volume well deserve attentive reading by classicists and students of literature in general.

The volume suffers from one serious defect: it lacks an index.

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JACOB HAMMER

CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

I

Mercure de France—February 1, *L'Esclavage Antique Devant l'Histoire*, Commandant Lefebvre des Noëttes [slavery, the author holds, is a phenomenon repeated from age to age and automatically brought about by lack of animal motive-power]; *Archéologie*, Charles Merki [this article contains a favorable review of Louis Bréhier, *L'Art en France, dès Invasions Barbares à L'Époque Romane*]; *Lettres Néo-Grecques*, Démétrius Astériotis.

The Musical Quarterly—January, *The Longitudinal Open Flutes of Central Asia*, Victor Belaiev (translated by S. W. Pring) ["It is common knowledge that the scales of the Greeks and Arabo-Persians, as well as of European peoples (in both folk and art music), are based on the tetrachord; also that the Greeks divided the tetrachord into tones and semitones. But it is not generally known that the accurate division of the tetrachord into three intervals recognized by the Greeks was preceded by a very proximate determination of its extreme notes and its not less approximate division into three intervals on the wind-instruments—on the longitudinal open flutes in particular—<such as are> in use <even> at the present day among the Turkish peoples of Central and South-West Asia"].

The New England Journal of Medicine—September 15 (1932), *The Use of Ephedra in Asiatic Medicine and Rituals*, Soma Weiss.

The New York Times Magazine—March 5, *Greek Art: A Challenge to the Ideal of the Ages*, H. I. Brock ["The Story of Famous Sculptures Retold in the Light of a Critic's Assertion That They Are Nineteenth-Century Concoctions, Not Masterpieces". The article, accompanied by six photographic illustrations, contains a discussion, pro and con, of R. H. Wilenski's views as set forth in his book, *The Meaning of Modern Sculpture*: see below, under *The Quarterly Review*].

Nuova Antologia (Rome)—February 16, *Archeologia*, Giulio Q. Giglioli [a discussion of new excavations in the Roman Imperial Fora].

The Quarterly Journal of Speech—February, Review, generally favorable, by W. P. Sandford, of M. Gibert, *Jugemens des Savans sur les Auteurs Qui Ont Traité de la Rhetorique* (Amsterdam, 1725).

The Quarterly Review—January, Modern Sculpture and the Greeks, Sir Reginald Blomfield [this is a defence of Greek sculpture against the radical criticisms advanced in R. H. Wilenski's book, *The Meaning of Modern Sculpture* (London, Faber and Faber, 1932): see above, under *The New York Times Magazine*]; Short review, favorable, anonymous, of G. Lowes Dickinson, *The Contribution of Ancient Greece to Modern Life*.

Revue de L'Histoire des Religions—September-December (1932), The Social Value of Dionysiac Ritual, G. N. Belknap [the author holds that from the evidence cited by him it is possible "to argue that the winter and spring rituals of Dionysus are on the whole indistinguishable . . . There can be no doubt that magic was originally the primary purpose of the winter rites. And no less certainly, the spring ritual was a communion for its own sake, a manifestation, not an evocation, of spring. But the winter magic was to a large extent mimetic; men evoked spring by imitating it. And how could they imitate spring but by enacting the manifestation of spring in their own nature, in short, by reenacting the ritual of the spring festival? The winter magic is *not*, and this is the important point, a direct symbolic mimesis of the rebirth of the vitality of nature, through human acts of a purely ceremonial character. These acts are themselves symptoms of spring, formally recognized as such as far back as we wish to trace the winter magic, through the sanction and tradition of the spring festival"]; *Survivances par Substitution des Sacrifices d'Enfants dans l'Afrique Romaine*, Jérôme Carcopino; Review, generally favorable, by Comte du Mesnil du Buisson, of René Monterde, *Le Glaive de Dardanos: Objets et Inscriptions Magiques de Syrie*; Review, very favorable, by Ch. Picard, of G. Radet, *Alexandre le Grand*; Review, mildly favorable, by V. Larock, of Henri Brocher, *Le Mythe du Héros et la Mentalité Primitive*; Short review, favorable, by M. Ginsburger, of Joseph Wiencke (editor), *Ezechielis Judaei Poetae Alexandrini Fabulae Quae Inscibitur 'Εξαγωγή Fragmenta*.

La Revue de Paris—January 1, *La Technique au Moyen Âge*, Louis Houllevigue [the Middle Ages improved upon antiquity, for example in the substitution of natural forces and animal power for man power and in the realm of maritime transportation]; February 1, *Les Primitifs Siennois et l'Art Byzantin*, Gabriel Hanotaux; *L'Histoire*, A. Albert-Petit [this includes a review, favorable, of G. Hanotaux (general editor), *Histoire de la Nation Égyptienne*, Volumes I and II].

The Saturday Review of Literature—October 1 (1932), Review, very favorable, by C. A. Robinson, Jr., of

Ulrich Wilcken, *Alexander the Great* (translated by G. C. Richards); October 8, Review, very favorable, by Mrs. Keith Preston, of Harold W. Johnston, *The Private Life of the Romans* (revised edition, by Mary Johnston); October 22, Review, favorable, by Louis Untermeyer, of Lion Feuchtwanger, *Josephus* (translated by W. Muir and E. Muir); October 29, Review, generally unfavorable, by Elmer Davis, of Arthur Weigall, *Sappho of Lesbos: Her Life and Times*; November 12, *The Odyssey of Lawrence: The Preface, and an Excerpt from the Translation <of the Odyssey of Homer translated by T. E. Shaw>* [the portion translated is entitled "Nausicaa Is Sent by Athene" <Odyssey 6.13-223>]; November 19, Review, qualifiedly favorable, by Arthur Colton, of Burton Rascoe, *Titans of Literature: From Homer to the Present*; December 3, Long review, mildly unfavorable, by Gilbert Murray, of T. E. Shaw, *The Odyssey of Homer* (translated); December 10, Long review, favorable, by Elmer Davis, of Edith Hamilton, *The Roman Way*; December 31, *This Will Never Do*, Edith Hamilton [a long letter discussing views of scholars and scholarship exhibited in Burton Rascoe's *Titans of Literature*]; January 21, Brief review, favorable, anonymous, of J. D. Beazley and Bernard Ashmole, *Greek Sculpture and Painting to the End of the Hellenistic Period*; January 28, Review, generally favorable, by Hetty Goldman, of D. H. Lawrence, *Etruscan Places*; Review, mildly unfavorable, by William Rose Benet, of William Butler Yeats, "King Oedipus" [this is a review of the performance of the Oedipus Tyrannus, given at the Martin Beck Theatre, by the Abbey Theatre Players, on January 15, 1933].

School and Society—February 4, Brief review, favorable, by William McAndrew, of Gordon King, *The Rise of Rome*; March 11, *Relative Time Given by High-School Students to "English Into Latin" and "Latin Into English"*, Mark E. Hutchinson.

The School Review—January, Review, favorable, by Marie B. Denneen, of Grant Showerman, *Rome and the Romans*; March, *The Curriculum Offerings in Certain Types of Private Secondary Schools*, J. L. Sherman.

Scientia—January, *Science Grecque et Science Romaine*, T. Zielinski [Rome's *vocation providentielle* it was, says the author, to serve as mediator between Greek science, too complicated to be transmitted directly, and the barbarian nations. The Roman genius was the genius of selection]; February, *L'Hellénisme en Mésopotamie*, M. I. Rostovtzeff [special mention is made of recent discoveries at Uruk-Warka and Dura Europos]; Review, qualifiedly favorable, by Ch. Guignebert, of L. Homo, *Les Empereurs Romains et le Christianisme*; Review, mildly favorable, by G. Sera, of A. Hettner, *Der Gang der Kultur über die Erde*.

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